Türkiye İletişim Araştırmaları Dergisi / Turkish Review of Communication Studies • Yıl/Year: 2026 • Sayı/Issue: 49 ss/pp. 273-294 • ISSN: 2630-6220 • DOI: 10.17829/turcom.1646652

ARAŞTIRMA MAKALESİ / RESEARCH ARTICLE

Music and Propaganda: An Analysis of the Oratorio Juditha Triumphans Devicta

Holofernis Barbarie Propaganda ve Müzik: Judith'in Holofernes Barbarına Karşı Zaferi Adlı Oratoryo Üzerine Bir Analiz

Nil ÇOKLUK[*]
Tülay ATAY[**]

Abstract

Propaganda is a method of communication designed to incite a particular discourse, action, or ritual via a symbolic object. Throughout history, there has been a strong link between music and propaganda. This study argues that music can function as propaganda, conveying a particular message through symbolic and emotional components. To this end, Antonio Vivaldi's oratorio *Juditha Triumphans Devicta Holofernis Barbarie* ("Judith's Triumph Over the Barbarian Holofernis," *Juditha Triumphans* henceforth) will be examined in light of its function as political propaganda. Vivaldi was commissioned to write the oratorio following the Republic of Venice's successful expulsion of the Ottoman Empire from the island of Corfu, and this study examines the work as a symbolic political structure. To this end, *Juditha Triumphan*s is evaluated qualitatively through semiotic analysis and hermeneutic techniques. The existing literature on the subject in Türkiye and the rest of the world has examined *Juditha Triumphans* through the lenses of art history, theology, and musicology, but this study is unique in its analysis of the work through the lens of communication science. In conclusion, the study demonstrates that music can serve as meaningful propaganda, promote a particular social order, and reflect reality in fiction.

Keywords: Propaganda, Political Communication, Music, Juditha Triumphans, Antonio Vivaldi

[*] Corresponding Author, Associate Professor, Hatay Mustafa Kemal University, Communication Faculty, Public Relations and Publicity Department, Hatay, Türkiye, E-mail: nilcokluk@gmail.com, ORCID: 0000-0002-2919-4000

[**] Assistant Professor, Hatay Mustafa Kemal University, Communication Faculty, Journalism Department, Hatay, Türkiye, E-mail: atayavsar@gmail.com, ORCID: 0000-0002-0746-7127

How to cite this article/Atıf için (APA 7): Çokluk, N., & Atay. T. (2026). Music and propaganda: An analysis of the Oratorio Juditha Triumphans Devicta Holofernis Barbarie. *Turkish Review of Communication Studies, 49*, 273-294. https://doi.org/10.17829/turcom.1646652

Makale Geçmişi / Article History

Gönderim / Received: 25.02.2025 **Düzeltme / Revised:** 12.08.2025 **Kabul / Accepted:** 14.11.2025

Content of this journal is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

Copyright © 2026 Nil Çokluk, Tülay Atay

Öz

Propaganda sembolik bir nesne aracılığıyla söylemleri, eylemleri ve ritüelleri harekete geçiren bir iletişim türüdür. Tarihsel süreç içerisinde müzik ve propaganda arasında güçlü bir bağın olduğundan bahsetmek mümkündür. Bu çalışma, bir propaganda aracı olarak müzik eserinin sembolik ve duygusal unsurları kullanarak karşı tarafa bir ileti gönderebileceğini öne sürmektedir. Bu bağlamda çalışma Antonio Vivaldi'nin *Judith'in Holofernes Barbarına Karşı Zaferi* başlıklı oratoryosunu politik propaganda ve müzik ilişkisi bağlamında incelemeyi amaçlamaktadır. Çalışmada, Venedik Cumhuriyeti'nin Osmanlı Devleti'nden Korfu Adası'nı alması üzerine Vivaldi'ye sipariş edilen bu eseri belirli bir sembolik politik düzenek olarak analiz etmek hedeflenmektedir. Bu bağlamda *Judith'in Holofernes Barbarına Karşı Zaferi* adlı eseri nitel yöntemle analiz edilmektedir. Çalışmada *Judith'in Holofernes Barbarına Karşı Zaferi* göstergebilimsel analiz ve hermeneutik (yorumsamacı) teknik kullanılarak incelenmiştir. Türkiye ve dünya alanyazınına bakıldığında *Judith'in Holofernes Barbarına Karşı Zaferi* adlı oratoryonun sanat tarihi, teoloji, müzik bilimi gibi alanlarda incelendiği görülmektedir. Çalışma, eseri iletişim bilimleri açısından analiz etmesi bakımından özgündür. Sonuç olarak çalışmada müziğe bir şekilde anlam vererek propaganda amaçlı kullanmanın, toplumsal bir düzen empoze etmenin ve bir gerçekliği kurgusal olarak inşa etmenin mümkün olduğu ortaya konmaktadır.

Anahtar Kelimeler: Propaganda, Siyasal iletişim, Müzik, Judith'in Zaferi, Antonio Vivaldi

Introduction

Music is an important propaganda technique and a keystone of propaganda materials. Fundamentally, propaganda is a method of shaping and managing perceptions deliberately and systematically in order to attain the aims of the propagandist (Jowett & O'Donnell, 2018, p. 7). Propaganda aims to influence people's perception and behaviour, and its primary desire is to control people's behaviour so that only certain ideas are publicised and supported.

Political propaganda, a key factor in political communication, emerged as a significant phenomenon in the first half of the 20th century. In modern society, it remains an important communication tool that legitimises political governments and creates a favourable impression of them. To be accepted by the general public, political actors rely on political communication rather than on individuals' active approval of their actions, which is why mass communication and the culture industry have become important propaganda tools for shaping public consciousness. Mass communication is vital for persuading the public.

Edward Bernays (1928) states that the psychological tactic of convincing the public is a new technique adapted by innovative leaders. By using this technique, the public can be made to accept a given doctrine, belief, or habit (Bernays, 1928, p. 959). Propaganda is a form of manipulation based on persuasion, designed to enforce the acceptance and dissemination of an idea, philosophy, or ideology among the public through mass communication. Propaganda tactics have been used by humans since the time of the earliest civilisations; as mass communication tools improved and became ubiquitous, propaganda was able to reach ever greater audiences to impose its selected ideology or philosophy (Gazi & Gülada, 2021, p. 146). Music is one of the most important tools used by propagandists to reach audiences.

The storytelling power of music allows people to experience diversity and can transform societies. For this reason, music has always been important to those seeking to govern nations. Music is a primary source of propaganda, as it can be experienced both individually and socially. Music can easily influence people's emotions, including when it's used for propaganda purposes. Rousing songs and musical pieces to call people to action are composed with this fact in mind. In propaganda, the musical form most commonly used is the march, but it can also take the form of songs, ballads, and lyrical or instrumental pieces (Gazi & Gülada, 2021, p. 146).

Propaganda is primarily used during periods of societal transformation, mobilisation, and war, to legitimise such efforts in the eyes of the public, to strengthen the prevailing ideology, to incite hatred against the enemy, and to facilitate the effective organisation of groups. Music has also been integrated into political communication techniques to bolster the persuasive power of propaganda; to this end, certain musical works are considered propaganda, as they are designed to incite a particular discourse, action, object, or ritual. This study views Antonio Vivaldi's oratorio *Juditha Triumphans* through the lens of the relationship between music and political propaganda. To achieve this, it seeks to determine and analyse which symbolic components constitute propaganda in a musical work and what shared qualities propaganda music might exhibit. The study employs a semiotic and hermeneutic approach to examine Vivaldi's oratorio *Juditha Triumphans,* which was commissioned to commemorate the Republic of Venice's victory over the Ottoman Empire on the island of Corfu. The story of Judith and Holofernes has inspired many artworks and has been studied through various artistic approaches. However, Vivaldi's oratorio has not been studied through the lens of communication science and the relationship between propaganda and music in existing in literature, neither in Turkish nor in English. Examining *Juditha Triumphans* as a musical political propaganda piece clearly shows that the Republic of Venice used music and propaganda to solidify its victory over the Ottoman Empire.

Theoretical Background

The Concept of Propaganda

In the early 20th century, public opinion became an important focus of study in the fields of political science and communication science. Psychological warfare tactics had been used for the first time during World War One, and as methods of mass communication became more available, the concept of propaganda also gained in importance. Propaganda became a serious research area after this period, and it was ascertained that when people could be swayed and made to change their opinion en masse via propaganda. Although propaganda became vital at the same time as World War I, it was also important, albeit on a smaller scale, in previous wars throughout history.

The word "propaganda" comes from the Latin *propagare*, meaning "to propagate," which not only means the dissemination of ideas but can also be used in botany to describe the reproduction of plants. The Oxford English Dictionary defines propaganda as "the systematic dissemination of

information, esp. in a biased or misleading way, in order to promote a particular cause or point of view, often a political agenda" (Oxford English Dictionary, n. d.).

Edward Bernays (1928) also highlights that it is possible to manipulate the public by propaganda, and states, "propaganda does exist on all sides of us, and it does change our mental pictures of the world. Even if this be unduly pessimistic—and that remains to be proved—the opinion reflects a tendency that is undoubtedly real. In fact, its use is growing as its efficiency in gaining public support is recognised" (Bernays, 1928, p. 26). In his book *Propaganda Technique in the World War,* Harold Lasswell (1927), who conducted the first comprehensive study on propaganda, states that propaganda describes the modification of thoughts via meaningful symbols or stories, rumours, news, photographs, and other methods of social communication (Lasswell, 1927, p. 9). According to Lasswell, propaganda is the management of public consciousness via the manipulation of significant symbols (Lasswell, 1927, p. 628).

The nature of propaganda means that the messages conveyed are authoritatively one–sided and intensely directed at the target; its messages are not open to dispute or interpretation. Instead, it is expected that the messages given are accepted unquestioningly in form and content, and behaviours and attitudes are modified accordingly (Aziz, 2007, p. 15)

Ellul (1973, p. 61) takes a critical view of propaganda, arguing that it fuels a system of false claims and further develops and disseminates them, providing humans with a self–contained framework for explaining the world around them. Additionally, propaganda provides immediate incentives to act, thereby creating an all–encompassing myth (Ellul, 1973, p. 11).

The term propaganda can also be traced to the 17th century, when Pope Gregory XV founded the Sacra Congregatio de Propaganda Fide (Sacred Congregation for the Propagation of the Faith) in 1622 to promote the Roman Catholic faith. Rome had failed in its attempts to Christianise Britain during the first few centuries of the Catholic Church, and having learnt that lesson, it founded the Sacra Congregatio as a missionary institution. They used the word "propaganda" in the sense of promotion and propagation. Music was also a part of their propaganda activities, as music had long since been used in the Catholic Mass to inspire the congregation with heightened feeling when reciting from sacred texts. The church not only relied on words for communication but the gathering of the faithful under the same roof in churches, through which it could communicate to them via symbols and rituals, such as decorations, ceremonies, and tears shed in excitement (Domenach, 1995; Pufleau, 2014).

It was with the French Revolution that propaganda took on a truly political hue. Revolutionary committees, clubs, and councils appointed propaganda officials to spread their rhetoric. During the revolutions of the 18th century, the intense onslaught of propaganda to sway public opinion and the adaptation of the symbols and slogans publicised therein, as well as the developments in mass communication tools, meant that the art and science of public influence became an important part of modern culture (Domenach, 1995). During World War One, propaganda had been used to support the war effort and to legitimise it through information control. In many countries, particularly in the United States and certain European countries that established ministries of propaganda, propaganda

became institutionalised. These institutions include the Creel Committee in the USA, the Ministry of Information in the United Kingdom, the Commisariat général de la Propagande in France, the Otdel agitatsii i propagandy in the USSR, and the Reichsministerium für Volksaufklärung und Propaganda in Germany (Pufleau, 2014). In 1937, the Institute for Propaganda Analysis was founded by Hadley Cantril in the USA, in response to the growing concern about Hitler's political motives and the effect Nazi propaganda might have on the American public. Propaganda was also used heavily in the Second World War, to win allies, to develop good relations with neutral countries, and to discredit and weaken the enemy (Bektaş, 2007).

It is not only authoritarian regimes that use propaganda to communicate with the masses in modern society; during the 20th century, as propaganda had become more valuable, it was also used by liberal democracies to legitimise their power. Ellul (1973) states that "every modern state is expected to have a Ministry of Propaganda, whatever other name it might go by." Although modern propaganda is often used to legitimise war, it has also been employed in every society to impose certain social structures.

It is possible to say that propaganda is an important tool for the government during war and peace. Propaganda is used in war periods especially for the purpose of "making the enemy look weak, directing public opinion, belittling the enemy to the target audience, and decreasing the motivation of the enemy army". In addition, propaganda is used to bolster morale and motivation among the public, the army, and those left behind on the front. Propaganda is used during peacetime. It is used to divert attention, to make oneself look strong and the other side look weak, to reinforce legitimacy, and to influence public opinion (Eşitti & Işık, 2022, p. 134).

Literature on the subject divides propaganda into three categories: white, grey, and black propaganda (Özdemir, 2024). White propaganda is propaganda with an obvious source, which relies on the veracity of its message and cannot have the desired effect if it publishes lies. Grey propaganda is propaganda with an unknown source, generally relying on hearsay and employing techniques that may not withstand logical scrutiny; it is unclear whether the events being broadcast are true. It creates uncertainty by publicising rumours and failing to make the sources of the information clear. The "stamp wars" between Great Britain and the USSR is one of the most significant examples of grey propaganda (Özdemir, 2024, p. 26). Black propaganda uses false information, accusations, smear campaigns, ploys, and fabricated information and documents without restraint or scruple in order to attain its aims. Its rhetoric aims to incite anger. All three types of propaganda are used to discredit or attack the opponent. Jean M. Domenach's (1995) work focuses on anti–propaganda, which aims to dismantle opponents' claims. Domenach has stated that anti–propaganda follows several rules. The first rule is to identify the opponent's themes. In this step, the constituent elements of enemy propaganda are classified and attempts are made to refute them. The second rule is to attack the weak points, which means finding the opponent's vulnerabilities and refuting their arguments. The third rule is to never counter–attack strong enemy propaganda. The fourth rule is to attack and humiliate the opponent. The fifth rule is to contradict the opponent's propaganda with facts. This involves demonstrating that the ideas contained in the opponent's propaganda are inconsistent with reality. The sixth rule is to portray the opponent as ridiculous, which includes spreading absurd stories

about the opponent's appearance, ideas, or character to ridicule them. Finally, the seventh rule is to establish superiority within one's own sphere of influence, ensuring that material and spiritual superiority is not compromised (Domenach, 1995).

When we look at the development of propaganda throughout history, we can say that communication is always directed at an enemy or competitor. Defeating the other side and convincing the masses to take one's own side is the primary goal of propaganda that smears the opponent.

Propaganda and Music

In modern societies, propaganda and music emerge as important components of political communication. Music as a form of propaganda is used to convince the public of a given ideological discourse through symbolic signs and aims to change the public's behaviour in accordance with the desired ideology. Music's use as a tool to influence the public is not a contemporary phenomenon, as examples of it can be found all throughout history.

Adorno emphasizes that one must ask whether there is a clear distinction between a socially correct consciousness and ideology in music. He dwells on it is necessary to ask whether correct consciousness and ideology permeate each other, and if so, why (Adorno, 2015, p. 70). Adorno argues that the conditions under which music is produced are ideological when considered in terms of productive forces. He lists the elements that make music ideological as "engendering a false consciousness; transfiguring so as to divert from the banality of existence; duplicating and thus only reinforcing that existence; and above all, abstract affirmation" (Adorno, 2015, p. 69).

Cowell (1948, p. 9) states that music must be composed with a specific purpose in mind to be used as propaganda. Music can enhance the emotional impact of a propaganda message, and the intensity of the emotion wishing to be created by the message given can be increased via the use of music (Street, 2013, p. 21). Music can be a powerful propaganda tool due to the ritual–like aspects of musical performances and pieces, and their capacity to emotionally affect audiences and evoke imaginary scenarios. According to Ellul, the ritualisation of musical pieces can shape the audience's perception of reality. For modern humans, truths are created through propaganda; if the truth is not upheld by propaganda, it lacks power (Ellul, 1973, p. 235). Pufleau (2014) states that the role of propaganda is to construct a fiction based on a particular political narrative. Music allows propagandists to act and speak freely. Propaganda creates scenarios to legitimise an existing political, economic, or social structure.

Music can have a profound influence on people's emotions. Koelsche (2013, p. 286) states that music is a powerful tool for evoking emotions and notes that it can elicit a range of emotions. Propagandists who understand this effect use music effectively in their propaganda. National anthems are the most prominent example of music used as propaganda, as they are designed to uphold national consciousness and increase citizens' patriotism. National anthems can also be used as propaganda to impose a particular ideology on the public, as evidenced by the cases of Nazi Germany, the Italian Social Republic, and the Union of Soviet Socialist Republics (Çakı et. al., 2018, p. 90).

In addition to anthems, many governments have used musical works as a form of political communication. Music is employed in political rituals to foster a shared sense of public feeling. Governments employ musical works to legitimise their activities. Moller (1980) states that music was used as a tool for ideological transformation and pacification in Nazi Germany. When the ministry of propaganda was established in Germany with the aim of controlling and censoring radio broadcasts, the press, theatre, cinema, music, and the beginnings of the television industry, the term propaganda gained in importance. This was an attempt to shape the German national consciousness through predetermined formulas. The German people became a prototype of a modern totalitarian society, brainwashed by propaganda. Since music was generally used for entertainment and leisure, it could immediately create the desired effect on the public (Moller, 1980, p. 40).

In the political arena, music has long been used as a tool of propaganda. The diversity of music, coupled with the opportunities afforded by the development of mass communication tools, made it easier for it to reach wide audiences and increased its powers of persuasion and influence. In 1938, *"Commandments for German Musicians"* were published in Germany to mark National Music Day. The commandments are as follows (Moller, 1980, pp. 42–43):

1. The essence of music lies in the melody, not in the structure or theory.
2. Not all types of music are suitable for everyone.
3. Music is deeply rooted in the national consciousness.
4. Music is the most sensitive of all the arts and requires empathy rather than rationality.
5. Music touches the human soul on a more profound level than any other art.
6. If melody is the foundation of all music, then music must always return to melody, that is, the root of its existence.
7. No German heritage is more resplendent than music, and people should be encouraged to take part in this heritage.
8. The musicians of our past are shining examples of our people and command our respect.

Propaganda in Nazi Germany was a prominent example of modern propaganda, and it used music effectively to persuade the general public. The commandments quoted above demonstrate that music, as propaganda, was institutionalised in the Third Reich. Although the systematic use of music as a propaganda tool became more prevalent in modern societies, music has been used as propaganda since the earliest civilisations.

Russia is another country that uses propaganda effectively, and there, too, music plays an important role. In pre–revolutionary Russia, the tsar controlled music and allowed the popularisation of musical pieces he approved of (Uzunonat, 2023, p. 166). Following the October Revolution of 1917, the Russian musical repertoire became an integral part of Russian culture and identity. In Soviet Russia, music was used to influence and mobilise the public and was an important propaganda tool.

During the Soviet era, Dmitri Shostakovich's *Seventh Symphony*, also known as the *Leningrad Symphony*, had become a historic example of the relationship between music and propaganda. It is remarkable as a classical work used for propaganda during the Nazi siege of Leningrad. Shostakovich composed the seventy–five–minute–long symphony in honour of Leningrad. Kozlov's description of a performance of the *Leningrad Symphony* show the extent of the power and influence music can exert over people: "There was a lot of applause, a standing ovation. A woman gave flowers to the conductor — think about it, there was nothing left in the city! But this woman still found flowers somewhere. It was magnificent! The music moved people because it reflected the experience of the siege… They were awestruck that such a piece of music could be played even during the siege of Leningrad" (Horowitz, 2023). Following its premiere in 1942, the Leningrad Symphony became a symbol of patriotism and was performed frequently across the country and around the world, including in Iran and the United States (Yıldız, 2003, p. 106).

Shostakovich's *Leningrad Symphony* is a musical reflection of the dire circumstances experienced by the people of Leningrad during the siege and can be considered a form of ideological propaganda. During the Second World War, Russian composers had sought to compose patriotic music to lift the public's spirits. As a composer, Shostakovich was also affected by the revolution and the war. The *Leningrad Symphony* extols the Russian people's resistance during the Nazi siege and is considered one of the most important musical works of the Second World War. Conversely, Shostakovich's *Ninth Symphony*, written immediately after the Second World War, has a cheerful, playful character that encourages listeners to imagine a brighter future and to leave behind the gloom created by war (Uzunonat, 2023, p. 169).

Looking at the USSR, which used propaganda effectively, we can see that music was used to influence the public, to signal superiority over the enemy, and to raise the nation's morale in wartime. Nazi Germany and the Soviet Union were two of the most effective propagandists in the world, and they both used music systematically as an integral part of propaganda.

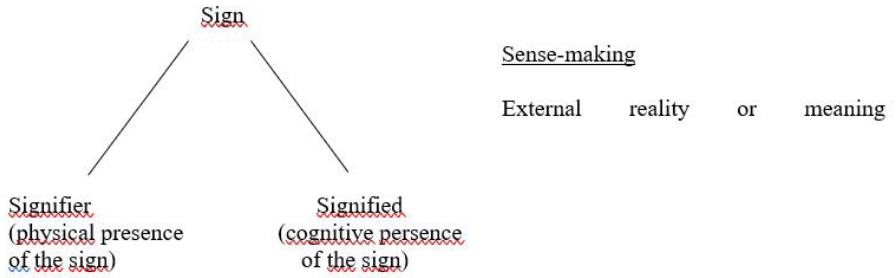
Method

The study analyses the connection between music and propaganda via Vivaldi's oratorio *Judith Triumphans*, focusing particularly on the connection between political propaganda and music. The study uses qualitative research methods, including semiotic analysis and the hermeneutic technique, to analyse the metaphors and anti–propaganda elements in the oratorio. The oratorio is analysed using Saussure's definitions of the relationships between the sign, the signifier, and the signified. According to Saussure, semiotics explains what signs are, as well as the laws that govern them (Saussure, 1998, p. 46). According Meeùs (1993), general semiotics by definition should take into account non–linguistic semiotic phenomena as much as linguistic phenomena. Although music resembles language in many ways, it also differs from language in many ways. Due to its special position in terms of language, music can provide a better model for a general semiotic theory than language (Meeùs, 1993, p. 305). Stating that music is very meaningful for traditional linguistics, Tagg (2013) emphasized that, for Pierce, the symbol denotes traditional and arbitrary signs, and

that, in Saussurian discourse, the symbol has a similar meaning, thereby allowing Pierce to describe music as a symbolic system. One of the basic functions in the semiotic approach is to determine the structural features of the text. In every situation where there is communication, the existence of signs and codes tries to reveal the basis of meaningful structures created by communication. Therefore, a semiotic analysis investigates the way in which the meaning is produced by articulation (Aydın & Uyar, 2022, p. 171). It is possible to mention that semiotics is an analysis technique used in the field of communication sciences for advertisements, posters, text analysis as well as musical works. This analysis technique can reveal semantic and discursive planes. For this reason, this analysis technique was preferred in the study to reveal the meanings found in the musical work. The symbolism of the oratorio is revealed within the context of the sign, the signifier, and the signified.

Figure 1

Saussure's Elements of Meaning



Note. The figure is taken from Fiske (2014, p. 12).

In the hermeneutic analysis of the oratorio, the symbolism is studied according to the rules of anti–propaganda laid out by Jean M. Domenach: uncovering the opponent's methods; attacking weaknesses; never attacking an enemy propaganda from the opposing side if the enemy is stronger; belittling as a means of counter attack; making the enemy's propaganda appear at odds with reality; making the enemy look laughable; and showing that one holds the upper hand. Hermeneutics, based on Friedrich Schleiermacher's work (George, 2020), can be described as the art of interpretation. Though Schleiermacher took various different approaches to hermeneutics, his main proposal was that any given discourse should be robustly analysed in terms of its linguistic and psychological components. Interpretation is the "rebuilding" of the meaning of a text, however, interpretation aims to comprehend the text as well as, or even more thoroughly, than its creator (George, 2020). The study uses this approach to analyse *Judith Triumphans* hermeneutically.

Research Questions

1. Which metaphors are used in *Judith Triumphans*?
2. Which symbols are used as metaphors for the enemy?
3. What overall features does the work display as an example of musical propaganda?

Population and Sample

The population of the study is oratorios composed with the purpose of propaganda, while the sample of the study is Vivaldi's oratorio *Judith Triumphans*. As it would not be feasible to study all oratorios that meet the criteria, the work was chosen as a purposeful sample and the study is limited to the analysis of this sample.

Limitations

The main limitation of the analyses contained in the study, which aims to illuminate the link between music and propaganda, is that it focuses on only one oratorio. Another limitation is that the analysis was conducted using solely the text found on the classical music webpage "L'Orchestra Virtuale del Flaminio" (n.d.). This is because the overtures for the oratorio have been lost. A musical work refers to all kinds of verbal and non–verbal compositions. In the study, oratorio analysis was conducted on the text, specifically on verbal expressions. This is one limitation of the study.

Significance of the Study

When we scan the literature on the subject in Turkish and English, we can see that no studies have been conducted so far that examine *Judith Triumphans* from a communication sciences perspective and in terms of the relationship between music and propaganda. Thus far, *Judith Triumphans* has been studied within the framework of art history (Bernardini, 2010; Pos & Rilke, 1998) musicology, (Bernardini, 2010; Harness, 2010; Helyard, 2010; Kintzel & Muntz, 2016; Livingstone, 1953; Marsh, 2010; Pasler, 2010), theology (Brine, 2010; Ciletti & Lähnemann, 2010; Pasler, 2010; Selfridge–Field, 1993) and women's studies (Harness, 2010; Kara–Bilgin, 2024; Kintzel & Muntz, 2016). This study is unique and significant in its approach to the oratorio from a communication science perspective, and its study of the text as an example of political communication.

Findings and Analysis

The Historical Background of the Oratorio

According to the biblical account, the story of Judith and Holofernes takes place in the camp where Holofernes's army is stationed, near the Palestinian city of Bethulia. Holofernes is a general serving the Assyrian king Nebuchadnezzar. Throughout history, the story of Judith and Holofernes has inspired numerous artworks, particularly in Christian iconography and Western art, as well as

in allegorical interpretations. The Assyrian king Nebuchadnezzar wanted to conquer Jerusalem, and his general, Holofernes, besieged the city of Bethulia to that end. Holofernes prevented the city's inhabitants from accessing water to compel their surrender. While Judea was under Assyrian occupation, Judith, a widow, prayed to God for strength and guidance. Judith devised a plan to save her city and feigned betrayal of her fellow citizens. She sneaked into the Assyrian camp with her trusty maid, Abra, and put her plan into action. Judith established a rapport with Holofernes, claiming that she would give him information about her fellow citizens, and one night, after Holofernes got drunk at a feast, she beheaded him in his tent. Judith subsequently left the camp under the pretext of going to say her prayers and took Holofernes's head in a sack with her, showing it to her people and telling them about her exploit. Holofernes's head is placed on a stake on one of the castle walls. Judith's actions encourage the people of Bethulia to resist the Assyrians, and, having lost their general, the Assyrians are defeated. The story and Judith's victory symbolize a people triumphing over an occupying enemy (Kara Bilgin, 2024, p. 1089).

Over time, the story of Judith and Holofernes has reached mythical proportions. Judith has inspired many poets, novelists, artists, filmmakers, and musicians, and has created a "profound and lasting effect on Western culture." For this reason, she is a very significant symbol in Western art, and depicted as an allegorical figure who protects her city; a wise, moral, pure, and patriotic woman. Tolley (1999) states that, as well as being the subject of many artworks, Judith's modesty, morality, wisdom, and humility have made her a symbol of widowed women's virtue in 16th–century Europe. Judith also emerges in Vivaldi's work as a heroine who defeats the enemy thanks to her superiority.

Antonio Vivaldi and *Juditha Triumphans* as a Work of Propaganda

Juditha Triumphans is the only surviving example of the four oratorios Vivaldi is known to have composed. The text of the oratorio has been preserved until the present day, though the overture has been lost. The libretto in Latin was written by Iacopo Cassetti based on the Book of Judith. *Juditha Triumphans* is one of the four oratorios composed by Vivaldi, a small piece of his oeuvre that contains no less than 48 *melodrammi*. At first, *Juditha Triumphans* appears to be nothing but the telling of a sacred story; although this is true, the work also has another goal. The front leaf of the libretto written by Iacopo Cassetti clearly states that it is a "*sacrum militaire oratorium*," that is, a sacred military oratorio. The work has two facets, military and religious, and these facets do not contradict one another (Bernardini, 2010, pp. 399–400). Christianity and fighting for Christianity is an overarching motif of the work.

In 1703, Vivaldi assumed a teaching position as a priest in the religious music school Ospedale della Pietà in Venice, which was founded to look after orphaned girls. While teaching at the school, he continued to compose his works, and in 1714, the Republic of Venice declared war on the Ottoman Empire. In June 1716, the island of Corfu was besieged by the Ottomans. The people of Corfu resisted the occupation, and although the siege went on until August of the same year, an alliance between the Holy Roman Empire and the Republic of Venice was able to defeat the Ottoman Empire (Bernardini, 2010, p. 400; Cross, 2003, p. 143; Harness, 2010). The army of the Republic of Venice, commanded

by Count Johann Matthias von der Schulenburg, defeated the Ottoman army and expelled them from the island. Vivaldi was commissioned to compose *Juditha Triumphans* to mark the Republic of Venice's victory over the Ottomans. The work is an allegorical depiction of the Republic of Venice's — and by extension, Christianity's — victory over the Ottoman Empire in August 1716 (Bernardini, 2010, p. 400; Harness, 2010, p. 374; Cross, 2003, p. 143; Selfridge–Field, 1993, p. 76).

Juditha Triumphans was performed for the first time by a choir of girls at the Ospedale della Pietà in November 1716 (Harness, 2010, p. 371). 17 mezzo–soprano singers voiced all the characters, including Holofernes. Though the exclusive use of female voices might be seen as weakening the military theme of the work, it is worth remembering that in the operatic tradition of the time, heroic roles such as Julius Caesar were often voiced by the powerful, high–pitched voices of castrati (Marsh, 2010, p. 391).

Like the more modern oratorios of its time, *Juditha Triumphans* does not have a narrator, and the story is told entirely by the words and actions of its characters. In this way it resembles an opera, though not as obviously dramatic and with a didactic tone reminiscent of the Bible. The work is in two parts (Boston Baroque, n. d.).

A Semiotic Analysis of *Juditha Triumphans*

Table 1 shows an analysis of *Juditha Triumphans* based on Saussure's concepts of the sign, the signifier, and the signified.

Table 1

A Semiotic Analysis of Juditha Triumphans

Sign	Signifer	Signified
Human	Judith	Republic of Venice
Human	Holofernes	Ottoman Sultan
Human	Abra	Christianity
Human	Vagaus	Ottoman Grand Vizier (Silahdar Damat Ali Pasha)
Human	Ozias	Faithful Christians
Object	Bethulia	Holy City

Representing the Republic of Venice, Judith is described exclusively in favourable terms, as an aristocratic and noble lady of renown, a beautiful warrior, a virtuous widow, a herald of peace, the hope for salvation, a chosen lady who will not be defeated. Representing the enemy, that is, the Ottoman Empire, Holofernes is described in both favourable and unfavourable terms, such as leader, undefeated king, strong lord, almighty king, courageous warrior, conqueror of enemies, merciless monster, and the foe from Thrace. Judith's maid Abra, who represents the Christian faith, is described as a loyal comrade and a good friend, while Holofernes's aide Vagaus, who represents the period's Ottoman Grand Vizier Silahdar Damat Ali Pasha, is depicted as a herald of happiness by informing Holofernes of Judith's arrival. Ozias is the holy pope representing the Christian community, while

the besieged city of Bethulia is a holy city in mourning, weak, dejected, hopeless, impoverished, and powerless. These depictions are all based on the historic story of Judith and Holofernes.

A Hermeneutic Interpretation of *Juditha Triumphans*

In this section, the oratorio *Juditha Triumphans* is hermeneutically evaluated in accordance with the principles of anti–propaganda laid out by Jean M. Domenach: uncovering the opponent's methods; attacking weaknesses; never attacking an enemy propaganda from the opposing side if the enemy is stronger; belittling as a means of counter attack; making the enemy's propaganda appear at odds with reality; making the enemy look laughable; and showing that one holds the upper hand. The aim is to reveal the subtext of the oratorio.

1. Discovering the opponent's strategy: Judith pretends to switch sides and join her opponent Holofernes in order to defeat him. She uses her beauty to impress the powerful warrior Holofernes and attempts to learn his methods for achieving victory. This depicts the Christian Republic of Venice entering the ranks of the enemy, the Muslim Ottoman Empire, in order to achieve victory. This is exemplified in the following exchange between Judith and Abra:

Judith

Wherever I am led by love of the Fatherland

and the hope of liberty, sweetest of hopes,

guided by the highest rays of heaven

May I walk in safety among these soldiers?

Abra

Do not be afraid: rejoice, rather,

virtuous and esteemed widow:

truly you shall receive rewards befitting your virtue.

Before the dazzling splendour of your face

anger fades away, and love smiles.

And in honour of your noble spirit

all cry out with shouts of joy.

…

Judith is described as a virtuous widow who breaches the ranks of the enemy to find the meaning created by them. By joining the opposing side, Judith discovers the enemy's strategy and wins the battle.

2. Attacking weaknesses: The oratorio shows how Holofernes, representing the Ottoman Empire, is humbled by a mere woman. Judith is a symbol of the Republic of Venice, and her allure and beauty thwart even a powerful and undefeated general like Holofernes. The following section shows how Holofernes is humbled by the beauty of a woman:

Vagos

A noble lady of the enemy

has come to our troops asking after you,

mighty Lord Holofernes.

And soon, believe me,

she will be yours –

You have only to set eyes upon her.

Holofernes

What do I see before me! My dazzled eyes,

what is this you are seeing?

Surely this is the sun, the splendour of the heavens!

Ah, most exalted of beings,

whose eyes are more potent than the sun's rays!

Stay your path, travellers!

Prepare tributes, spread flowers beneath her feet,

and let the Cupids come forth to meet their Goddess.

In this depiction, the Ottoman Empire is portrayed as a state with weaknesses, and the Republic of Venice exploits these weaknesses to achieve victory. The oratorio emphasises victory obtained by attacking the enemy's weaknesses.

3. Never attacking the strong aspects of the enemy: Judith, the virtuous widow of the besieged city of Bethulia, which represents Christianity, does not attack Holofernes but instead appears to join his side and tells him she brings peace. This shows that it's more pertinent to appear to have joined the Ottoman side rather than to attack it directly. Some of the verses emphasising this are as follows:

Judith

Of your courtesy, take me straight

to Holofernes,

valiant warriors.

I come as a messenger of peace, not of battle–rage.

Judith

Greatest of Kings, valiant warrior,

heart of King Nebuchadnezzar, holding supreme

power in your hand, you command

Fortune and fate,

and your glory ensures justice.

Judith is aware of Holofernes's power, so instead of attacking him, she constantly extols his power and glory, thus winning his confidence. This depicts the Republic of Venice's strategic approach to the powerful Ottoman Empire, instead of an outright attack.

4. Belittling and humiliation: Judith often attacks her enemy Holofernes's weaknesses. After getting close with Holofernes and winning his confidence, they have a feast together in Holofernes's tent, during which the latter gets drunk. Judith uses this opportunity to describe her enemy in an unfavourable way, as exemplified below:

Judith

Thus, in Peace, amidst our enemies

may my nation live inviolate.

But what is this I see! Holofernes

drunk on wine is asleep at the table!

Let us arise.

…

Abra, come here,

let us wait here in the tent.

While our enemy sleeps,

let us keep vigil and offer fitting prayers to God.

This emphasises that the Republic of Venice could easily defeat its enemy, the Ottoman Empire by exploiting its weaknesses. While the powerful king Holofernes is drunk and vulnerable, Judith and Abra are awake and strong. They attest their superiority by belittling their opponent.

5. Showing that the enemy's propaganda is at odds with reality: As a powerful king, Holofernes depicts the city of Bethulia, which he conquered, as a powerless entity. However, once Judith decapitates Holofernes, it is Bethulia that becomes powerful instead, as seen in the verses below:

Holofernes

Behold a joyous and blessed day,

You noble heroes, how the gods have favoured you:

fate, the stars, the heavens all support your cause.

See how, after so many years,

the longed–for light has come, the light long desired,

by which you shall be great through your Leader,

…

You shall all

achieve Victory,

and your undefeated King

shall win honour and glory

Holofernes

In Bethulia our foes are growing weak,

they are wretched and in need: all around are

laments and wild raging.

One gasps for breath,

another groans; one weeps,

All are suffering.

There is nothing but fear, nothing but grief,

despondency, despair, pain, poverty

and floods of tears.

Judith

Ah, see: the sword of the godless, dishonourable tyrant

is hanging here below the canopy

of his bed:

from the body of Holofernes,

O God, in your name, I strike off the wretched head.

Farewell, good tent:

May the noble victory won in you

shine forth forever in heaven and on earth.

Ozias

…

she is coming, Judith is coming,

and Judith has triumphed. Chosen daughter,

how joyfully I embrace you: Sovereign God,

see how my spirit exults in you!

O happy city of Bethulia

Rejoice and be glad,

be comforted,

you who were so sorely afflicted.

Holofernes's praise of himself is at odds with Judith's discourse after she is victorious. Judith and Abra belie Holofernes's rhetoric. There is joy in Bethulia rather than pain. This depicts the Republic of Venice's superiority and victory over the Ottoman Empire, even though the latter appears more powerful at first glance.

6. Making the opponent look laughable: No examples of this technique were found in the oratorio.

7. Showing that one holds the upper hand: By defeating Holofernes, who represents an unvanquished empire, Judith is praised for her victory and for saving the holy city of Bethulia from the Asian enemy; her city is now powerful. The verses below conclude the work:

Ozias

Thus, by an eternal decree

I declare that the City of the Sea of Venice

shall remain inviolate,

just as in Asia, the Virgin City is ever protected by the

grace of God against the godless tyrant Holofernes

shall be a new Judith,

…

Come now, daughters of Sion,

make haste to celebrate with glory

the hoped–for victory,

and in humble devotion,

to the sound of the psaltery,

sing the praises of Judith Triumphant!

Chorus

Hail, Judith, beautiful and undefeated,

the glory of our nation and our hope of salvation.

You shall forever be the ultimate model of true virtue

glorious throughout the world.

Thus, the Thracian barbarian has been defeated;

let the Queen of the Sea exult in triumph!

Judith exploited Holofernes's drunkenness to decapitate him and return to Bethulia to proclaim her victory, thereby demonstrating that her side is more powerful. This motif is also encountered in the work.

Interpreting the Findings

Vivaldi was commissioned to write the oratorio *Juditha Triumphans* after the Republic of Venice defeated the Ottoman Empire on the island of Corfu, and the work features elements of propaganda intended to bolster morale during wartime. It is an important example of the relationship between music and propaganda, as it is a symbolic retelling of the Republic of Venice's military victory over the Ottoman Empire. We can see that the metaphors used in the work represent the Ottoman Empire, the Republic of Venice, the Christian faith, the Pope, the Ottoman Grand Vizier Silahdar Ali Pasha, and the holy city. The metaphor of the enemy is conveyed through Holofernes, who represents the Ottoman Empire.

Holofernes is defeated by Judith, who represents the Republic of Venice. Judith uses her womanly charm to triumph over Holofernes, and the oratorio depicts the latter as being weak in the face of women, despite being a powerful and unvanquished general. Judith's seduction of Holofernes is what sets the city of Bethulia free.

Examining the oratorio shows us that all but one of the features of anti–propaganda, as defined by Jean M. Domenach, can be found in the text, which means the work can be seen as a work of anti–propaganda. Aside from the effort to make the opponent appear laughable, all the qualities Jean M. Domenach identified as features of anti–propaganda are present in *Juditha Triumphans*.

In the context of its historical background, the oratorio can be regarded as an example of using music as propaganda in order to secure the public's support, to raise morale, and to make sure the

war cause remains popular. *Juditha Triumphans* contains elements of propaganda aligned with the contemporary political climate of the Republic of Venice and the victory over the Ottoman Empire. The work contains aspects of white, grey, and black propaganda. The oratorio was commissioned to mark the reconquest of the island of Corfu, which had been under control of the Ottoman Empire since 1396, by the Republic of Venice in 1716, and it is an allegory of the war.

Conclusion

Music has been used as a propaganda tool by a wide variety of ideologies to better convey their messages and solidify their objectives in the public mind. Music and propaganda have often been used during wartime to belittle the enemy and glorify one's own side. In Juditha Triumphans, the Ottoman Empire is portrayed as a dangerous and evil enemy that must be destroyed, while the Republic of Venice's victory is emphasized. This study examines Juditha Triumphans using semiotic analysis and hermeneutic techniques.

Music, an integral part of political communication, was effectively used by the Republic of Venice against the Ottoman Empire during the siege of Corfu. Vivaldi's oratorio Juditha Triumphans, composed to commemorate the Republic of Venice's recapture of Corfu from the Ottoman Empire, is analysed for its militaristic, religious, and political characteristics. The oratorio possesses nearly all the characteristics of anti–propaganda and is an example of the use of music as a propaganda tool.

In conclusion, this study demonstrates the strong connection between music and propaganda and demonstrates that music can be used as a tool of propaganda. By analysing the use of an oratorio as a form of propaganda for victory over the enemy, the study demonstrates the importance of communication techniques in achieving both military and psychological victory in war. The study demonstrates that propaganda and music are crucial communication techniques in reinforcing national heroism and boosting public motivation through the narrative of the saviour character Judith. The analysis, particularly of wartime communication techniques, depicts the hero as chaste, courageous, devoted to God, and a role model for society. This analysis demonstrates that propaganda and music should be evaluated not only from a political perspective but also from a moral perspective.

Being one of the first to examine Juditha Triumphant through the lens of communication science, this study will pave the way for innovative research on the subject. It will also offer perspectives for other studies that consider music as propaganda. This study will contribute to the ideological and political aspects of this and similar works by revealing that Judith's Triumph is not only a musical work but also one that carries the ideological and cultural messages of its period.

Author Declarations

Peer Review Statement: This article has been evaluated through a double–blind peer review process.

Plagiarism Check: The article was screened with intihal.net and iThenticate software and found to be in compliance with the journal's plagiarism policy.

Conflict of Interest: The authors declare that there is no conflict of interest.

Funding and Project Support: No institutional/financial support was received for this study.

Ethics Committee Approval: This study does not require ethics committee approval.

Use of Artificial Intelligence Tools: Artificial intelligence was not used in this study.

Author Contribution Statement: Conceptualization: N.Ç & T.A.; Methodology: N.Ç. & T.A.; Software: N.Ç.& T.A.; Validation: N.Ç. & T.A. ; Formal analysis: N.Ç. & T.A.; Investigation: N.Ç. & T.A.;Resources: N.Ç. & T.A.; Data curation: N.Ç & T.A.

References

Adorno, T. (2015). Sociology of music. In J. Shepherd, & K. Devine (Eds.), *The routledge reader on the sociology of music* (pp. 67–73). Routledge.

Aydın, İ. (2022). Göstergebilimsel bir çözümleme örneği olarak Cemil Kavukçu'nun Ablam adlı öyküsü [The story of Cemil Kavukçu's entitled Ablam as an example of semiotic analysis]. *Dil ve Edebiyat Araştırmaları Journal*, *25*, 263–98. https://doi.org/10.30767/diledeara.1066970

Aziz, A. (2007). *Siyasal iletişim* [Political communication]. (2nd edition). Nobel Yayınları.

Bektaş, A. (2007). *Kamuoyu, iletişim ve demokrasi* [Public opinion, communication and democracy]. Bağlam Yayınları.

Bernardini, P. (2010). Judith in the Italian unification process, 1800–1900. In K. Brine, E. Ciletti, & H. Lähnemann (Eds.), *The Sword of Judith* (pp. 397–410). Open Book Publishers.

Bernays, E. L. (1928). Manipulating public opinion: The why and the how. *American journal of sociology*, *33*(6), 958–971. https://doi.org/10.1086/214599

Boston Baroque. (n.d.). *Antonio Vivaldi: Juditha triumphans devicta Holofernis barbarie RV 644*. Retrieved January 05, 2025 from https://baroque.boston/vivaldi-juditha

Brine, K. R. (2010). The Judith project. In K. R. Brine, E. Ciletti, & H. Lähnemann (Eds.) *The Judith Sword* (pp. 3–22). Open Book Publishers.

Ciletti, E., & Lähnemann, H. (2010). Judith in the Christian tradition. In K. R. Brine, E. Ciletti, & H. Lähnemann (Eds.) *The Sword of Judith* (pp. 41–70). Open Publisher Books.

Cowell, H. (1948). Music as propaganda. *Bulletin of the American Musicological Society*, (11/12/13), 9–11. https://doi.org/10.2307/829258

Cross, E. (2003). Scarlatti and Vivaldi vocal works. *Early Music, 31*(1), 142–144. https://doi.org/10.1093/earlyj/XXXI.1.142

Çakı, C., Doğan, D., & Yılmaz, N. (2018). "Horst-Wessel" propaganda marşı üzerinden nazizm ideolojisinin inşası [The construction of Nazism ideology through the propaganda anthem of "Horst-Wessel"]. *İletisim Kuram ve Arastırma Dergisi, 2018*(46), 89–110.

Domenach, J. M. (1995). *Politika ve propaganda* [Politics and propaganda]. Varlık Yayınları.

Ellul, J. (1973). *Propaganda: The formation of men's attitudes.* Vintage.

Eşitti, Ş. &. (2022). I. Dünya Savaşı'nda Osmanlı ve İngiliz savaş dergilerinin propaganda bağlamında karşılaştırılması: "The War Illustrated" ve "Harp Mecmuası" örneği [Comparison of Ottoman and

British War magazines in the context of propaganda in the First World War period: The case of "The War Illustrated" and "Harp Mecmuası"]. *Türkiye İletişim Araştırmaları Dergisi*, *2022*(40), 127–145. https://doi.org/10.17829/turcom.1051380

Fiske, J. (2014). *İletişim çalışmalarına giriş* [Introduction to communication studies]. Pharmakon Yayınevi.

Gazi, M. A. (2021). Ermenistan'da Lenin'in kült liderlik propagandası ve müzik: "Lenin'e bağlılık" şarkısının göstergebilimsel analizi [Lenin's cult leadership propaganda and music in Armenia: A semiotic analysis of the song of "dedication to Lenin"]. *Ermeni Araştırmaları*, (69), 141–162.

George, T. (2020). Hermeneutics. In *The Stanford Encyclopedia of Philosophy* (Winter 2021 Edition), EdwardN. Zalta (Ed.), Retrieved December 17, 2024 from https://plato.stanford.edu/entries/hermeneutics/

Harness, K. (2010). Judith, music, and female patrons in early modern Italy. In E. Ciletti, H. Lähnemann, & K. Brine (Eds.), *The Sword of Judith* (pp. 371–384). Open Book Publishers.

Helyard, E. (2010). Antonio Vivaldi, Juditha Triumphans Devicta Holofernis Barbarie. *Eighteenth-Century Music, 7*(1), 138–140. https://doi.org/10.1017/S1478570609990613

Horowitz, J. (2023). *The Propaganda of freedom: JFK, Shostakovich, Stravinsky, and the cultural Cold War*. University of Illinois Press.

Jowett, G. S. (2018). *Propaganda & persuasion*. Sage Publications.

Kara Bilgin, F (2024). 16. ve 17. yüzyıl sanatçılarının fırçalarından bir kadın kahraman; Judith ve Holofernes yorumları [A heroine from the brushes of 16th and 17th century artists; Judith and Holofernes reviews]. *The Turkish Online Journal of Design Art and Communication*, *14*(4), 1088–1098. https://doi.org/10.7456/tojdac.1512822

Kintzel, R., &. Muntz, C. E. (2016). Vivaldi, Gasparini, Mary Magdalene, and the women of the Pietà. *Women and Music: A Journal of Gender and Culture*, *20*, 27–56. https://doi.org/10.1353/wam.2016.0002

Koelsch, S. (2013). Emotion and music. In J. Armony, & P. Vuilleumeir (Eds.), *The Cambridge Handbook of Human Affective Neuroscience* (pp. 286–303). Cambridge Univesity Press.

Laswell H. (1927). *Propaganda technique in the World War*. Peter Smith.

Livingston, H. (1953). Juditha Triumphans: Sacrum militare oratorium. *Journal of the American Musicological Society*, *6*(3), 243–245. https://doi.org/10.2307/830233

L'Orchestra Virtuale del Flaminio. (n.d.). *Juditha triumphans devicta Holofernis barbarie, RV 644*. Retrieved October 23, 2024 from https://www.flaminioonline.it/Guide/Vivaldi/Vivaldi-Juditha644-testo.html

Marsh, D. (2010). Judith in baroque oratorio. In K. Brine, E. Ciletti, & H. Lähnemann (Eds.), *The Sword of Judith* (pp. 385–396). Open Book Publishers.

Meeùs, N. (1993). A semiotic approach to music. *Contemporary Music Review, 9*(1–2), 305–310. https://doi.org/10.1080/07494469300640521

Moller, L. E. (1980). Music in Germany during the Third Reich: The use of music for propaganda. *Music Educators Journal*, *67*(3), 40–44. https://doi.org/10.2307/3400616

Oxford English Dictionary. (n.d.). *Propaganda.* Retrieved October 13, 2024, from https://www.oed.com/dictionary/propaganda_n?tl=true

Özdemir, M. (2024). *Propaganda.* Nobel Yayınları.

Pasler, J. (2010). Politics, Biblical debates, and French dramatic music. In K. R. Brine, E. Ciletti, & H. Lähnemann(Eds.), *The Sword of Judith* (pp. 431–452). Open Publisher Books.

Pos, H. & Rilke I. (1998). Juditha Triumphans. *Callaloo*, *21*(3), 696–702.

Pufleau, L. V. (2014). Reflections on music and propaganda. *Contemporary Aesthetics*, *12*, 7.

Saussure, F. de. (1998). *Genel dilbilim dersleri* [Course in general linguistics]. Multilingual Yayınları.

Selfridge–Field, E. (1883). Venice in an era of political decline. In G. J. Buelow (Ed.), *The Late Baroque Era: From the 1680s to 1740* (pp. 66–93). Palgrave Macmillan UK.

Street, J. (2012). *Music and politics.* John Wiley & Sons.

Tagg, P. (2013). *Music's meanings.* The Mass Media Music Scholars' Press (MMMSP).

Tolley, K. (1999). Xena, warrior princess, or Judith, sexual warrior? The search for a liberating image of women's power in popular culture. *History of Education Quarterly*, *39*(3), 337–342. https://doi.org/10.2307/370014

Uzunonat, E. N. (2023). İkinci Dünya Savaşı'nın Sovyet klasik müziğine etkileri [The effects of the Second World War on Soviet classical music]. *Conservatorium*, *10*(1), 161–179. https://doi.org/10.26650.CONS2023-1293857

Yıldız, D. (2003). *Bilincin ışığında müzik* [Music in the light of consciousness]. Yurtrenkleri Yayınevi.